The second form of visual effects commonly used by advertisers is animation. Animation creates fantasy worlds in which anything imaginable can occur. Ad makers know that children, especially, are attracted to animated figures; therefore, they use animation to structure meanings and connect the context of the ad with the product. Lively animated figures associate and transfer fun times with the acquisition or consumption of the product within the ad.

Many other visual effects can be used in producing advertisements. Camera angle and special lenses can be used to distort the viewer's perspective of the scene. With these various techniques other meanings can be attributed to a particular production and its product. Other visual effects go beyond the basic elements of television production and therefore are not required in this research endeavour.

Music and Audio Effects

Music and audio are important in creating mood, realism, and in providing dialogue. Music creates atmosphere and is used as background sound to the actual dialogue. Certain types of music can create sadness, happiness, anger or fright depending on the emotion that

the producer wants the audience to experience. Ad makers "sneak" music into the ad without the viewer being consciously aware. In addition to creating mood and emotions, music has the ability to entertain. The advertisers use "jingles," songs written specifically for advertisements, to get viewers to sing-along. The Consumer Report special "The Thirty Second Seduction" emphasizes the fact that an advertisement's aim is to entertain. As a result of the viewer's ability to "zip" and "zap" commercials off the air, the advertising industry has had to create ads that would maintain the audience's attention. Entertainment became the answer and the advertisement industry has taken popular music (i.e. Michael Jackson's Coke commercial) to sell their ads to the public.

Audio effects are equally important in the area of dialogue. The quality of audio in advertisements has to rate highly and the dialogue must connect with the visuals used. Dialogue, the spoken word, includes the ad's language. In order to work, the ad's language must impact on the viewer's memory. Williamson (p. 13-14, 1978) describes the ad's language as different from other language.

> [A]dvertising ... speaks to us in a language we can recognise but a voice we can never identify. This is because advertising has no "subject." Obviously people invent and produce [advertisements], but apart from the fact that they are unknown and faceless, the ad in any case does not claim to speak from them, it is not their speech. Thus, there is a space, a gap left where the speaker should be; and ... we are drawn to fill that gap, so that we become both listener and speaker, subject and object.

Even when well-known persons become subjects for an ad, they represent only an image. This image is more often their television image, not themselves. Essentially ads are different from any other form of communication in that they structure information in a unique way.

The Link Between Food and Lifestyle

In utilizing the available television techniques to create meanings, ads have successfully been able to link lifestyle to various food products. Through market research, and careful consideration, ad makers come to know society's values, beliefs, and attitudes. Ad makers know the cultural and societal traits of the masses. They are able to create connections between habitual humans and products. Television techniques enable advertisers to transfer the meaning of one thing to that of another. The ads play on human emotions, anxieties, fears, and

assumptions as is suggested by the Consumer Report's, "Thirty Second Seduction." Advertising, as an art form, allows viewers to share in fantasies, nostalgia, or create a vision of the future. Commercials exist to make audiences feel "good."

The link between lifestyle and food is advantageous for the food industry. The industry or food producers are able to establish a need for their product by creating trends associated with various food items. The way in which this link is created is best described by Williamson (p. 30, 1978).

> The only way of expressing emotion in the form of art is by finding an "objective correlative:" in other words, a set of objects, a situation, a chain of events, which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.

The food product is connected to an emotion; and, when a situation or set of objects is displayed, the emotion is created developing a need for the food item. This unconscious play on human emotions is clearly demonstrative of the poor eating habits portrayed by North American society. Lifestyle evokes the emotion and becomes the vehicle that transfers meaning from itself to a food product.

Chapter V

The Themes Identified in the Commercials

The themes which emerged from an overview of the data demonstrate distinct areas which advertisers use to attract audience attention. For instance, in an attempt to sell, ad makers work to create a feeling of naturalness where it does not naturally exist. A concerted attempt is made to have audiences feel "at home" with particular products.

To help people feel at home, ad makers use a number of themes and techniques to link "saleable" lifestyles and values to particular products. Many ads mention nothing about the product; instead, product placement and depiction are used as indirect methods of revealing the product. This structuring of objects within ads combines with the ad's language to link the product to what it is meant to signify.

Roland Barthes (p. 129-130, reprint 1982) explains how myth is created and operates within the context of television:

> Myth hides nothing and flaunts nothing: it distorts; myth is neither a lie nor a confession: it is an inflexion. ... We reach here the very principle of myth: it transforms history into nature[;] ... it is not read as a motive, but as a reason. ...[F]or the myth-reader, the outcome is quite different: everything happens as if the picture naturally conjured up the concept, as if the signifier gave a foundation to the signified: the myth exists from the precise moment when [for example,] French imperiality achieves the natural state: myth is speech justified in excess.

In other words, Barthes' concept of myth speaks about how myth creates a naturalness about the concepts with no historical foundation but, rather, only a mythical one. For example, a major myth about ads is that they sell products. The general public's belief that an ad's function solely revolves around the actual sale of the product allows the myth to survive. As a result of the ad's role as both creator and purveyor of myth, the product's link to lifestyle is "glossed over" as part of the natural state of the ad. Therefore, in order to understand ads, the task is to demythlogize them. The ad's "motivation" must be revealed through the exploration of its themes. These themes will distinguish what myth distorts and what myth makes to appear seemingly natural, even though it is not natural at all.

The Themes Revealed

The ads I studied revealed a variety of themes. They also used language in such a way that the "multiplicity of meanings" that words have played on the viewer's interpretive capabilities. Viewers are left to select from the many meanings and connotations attributed to words and their context. Dialogue, within ads, appealed to human sensations of fantasy, frustration, fear, and anxiety. Words are used in ads to make people feel good and to appeal to certain values, beliefs, and attitudes. In other words, ads reveal how people might come to feel good if they are not. The particular values that ads address are those that seem "logical" to the society in which the ads are aired.

Suzanne Langer (1957) in Philosophy in a New Key, suggests that one may understand a society best by addressing the questions that the society does not ask. Parsons (1976) states that Aristotle names these unquestioned value groundings "the logic of a society." It is this "logic" which allows myth to exist. Common language and its connotative attributes allow the ad to incorporate and create myth and associate it with particular lifestyles.

The ad's language engages the viewer into its

dialogue. The non-subjective speech allows the viewer to be addressed in a personal, yet impersonal, way. As viewers watch an ad, they are being spoken to; but, the speaker does not share a true-to-life relationship with the viewer. To persuade, Kenneth Burke (1950) suggests, the persuader must first identify his or her interests and needs with the needs of the viewer. The advertiser's ploy becomes to create an identity between the ad's actors and the ad's viewers. This identity is created, in part, by casting actors that share similar attributes such as age, gender, and even hairstyle with the viewer's. Primarily, the advertiser's method is one of creating a link by appealing to viewer's values. When a link is established the themes become part of the myth of the ad.

I collected and studied ninety-six ads from television that sold food. In my study of these ads, I found twenty themes by reviewing the dialogue. The dialogue revealed key concepts and words which reflected the emerging themes. Most of these themes also contain sub-categories. The twenty themes are as follows:

1. New
2. Celebration
3. Sensation
4. Paradise
5. Convenience
6. Descriptive
7. Good
8. Tradition
9. Rich
10. Calories
11. True
12. Offer
13. Universal
14. Fun
15. Standards
16. Taste
17. Cold
18. Knowledge
19. Beauty
20. Clean

Sub-categories were related in some way to the major theme listed. In the following listing, sub-categories are listed underneath each theme.

1. New

(A.) Mint - This term is a colloquialism. It refers to mint condition, in other words meaning just like new.

(B.) Original - This term refers to one of a kind, coming from an origin. It centers on the idea of originating and renewing.

(C.) Fresh - This word has several meanings. The two most common are (a) like being picked out of a garden, in other words having new ideas and (b) referring to something that has been revitalized.

2. Celebration

(A.) Celebration - This word conjures up a grouping of friends sharing a good time and celebrating something which they share as a special occasion.

(B.) Party - This is another word which is synonymous with a form of celebration.

(C.) Friends- Friends are people who share and care about each other. In other words, they have a bond

with another person and a relationship which is special.

3. Sensation

(A.) Feeling - This term relates to the reactions felt physically by one of the human senses or with a particular emotion.

(B.) Nice- This word shares meanings with the sensations in that it creates a situation in which certain feelings and emotions are aroused.

(C.) Experience - An experience is a personal encountering or undergoing of something which would make that person more knowledgeable in that area.

4. Paradise

(A.) Place - A place is a location, it can be a physical or mental state in which a scenario can exist.

(B.) Wonderland - A wonderland is a fun place where imaginary things happen.

(C.) Country- The word country connotes freshness and fine qualities associated with the country lifestyle.

5. Convenience

(A.) Time- The way in which the word time is used

relates to consumers and their relationships with the fleeting element and costliness of time in a society which looks at production as costing money and time. Time is also used as a placemark to relate to historical allusions to the past as a tradition.

(B.) Gratification- The ads relate to gratification as one of their primary concerns. They provide consumers with a product which can satisfy their needs now.

(C.) Now- Now, as a word used in the ads, applies to quick self-gratification.

(D.) Satisfaction - Satisfaction means to satisfy ones needs whether they be physical, social, or mental.

(E.) Please- To please and to be pleasing are the two meanings implied by the word please. The first meaning relates to satisfying one's desires. The second meaning is to satisfy another's needs by making a product, or human being, desirable.

(F.) Treat- To treat oneself or another person (for example, your family) means to please and satisfy with a reward.

6. Descriptive - Texture, Taste Sounds.

(A.) Crisp - The adjectives used to describe a product are all self-explanatory and are used to arouse certain human behaviour and senses.

(B.) Crunchy

(C.) Chewy

(D.) Munchy

(E.) Chunky

(F.) Thick

(G.) Moist

(H.) Juicy

(I.) Sweet

(J.) Smooth

(K.) Flaky

(L.) Fluffy

7. Good

The term good has several meanings. Essentially, the word good refers to anything which satisfies in a pleasing way. Good is what is universally appreciated and gratifying.

(A.) Terrific - This term is another word for good.

(B.) Fine - Fine means having quality and being of value to the people who do the evaluating. In the ads I studied, fine was generally accepted as being good and satisfying.

8. Tradition

(A.) Heritage- The concept of heritage refers to a past time associated with a fine way of life and attached to a revered tradition.

(B.) Classic- The term classic refers back to an historical period in human time where the best of humanity was created (for example, our best philosophies and legal systems). The classical period is regarded as a golden part of human history creating the democratic world of modern day North America.

(C.) Old- The word old is referred to in the ads not as used but instead as antique. Old contains value because it is linked with a rich human past. The word not only refers to the past but alludes to a wiseness associated with an older person who has rich experiences and a broad base of knowledge.

9. Rich

(A.) Royalty- Royalty has always appealed to the general public. Royalty not only stands for the heritage and significance of a nation and its people; but it is associated with wealth, success, and power.

(B.) Gold- Gold is a precious metal whose everlasting beauty and worth has brought wealth and power to those who possessed it.

10. Calories

(A.) Light - The term light, as it is used in the ads, is associated with the diet-conscious in which it relates to foods that are low in calories and therefore allow consumers to stay "light" in weight and to maintain their sex-appeal.

11. True

(A.) Real - The concept of real refers to what is fact and tangible, it relates to what human scientific philosophy can explain. The word real also alludes to another meaning, that of being natural as opposed to the unnatural or to a "man-made" product.

(B.) Natural - The attributes of what is considered to be natural are that the product's contents come from nature not "man-made" in a laboratory.

(C.) Pure - The concept of pure refers to what is untouched or unmodified and changed by human hands. What is pure is, in essence, considered new and derived directly from nature.

12. Offer

The theme of offer relates to celebration. In a religious or social celebration there is always an

offering of thanks, given to show appreciation. In advertising an offer is made to consumers as part of a gimmick to entice them with either a free gift or a chance at purchasing the product for a better price.

13. Universal

(A.) World - The concept of universality refers to the whole world and even beyond. The attempt by advertisers is to make consumers buy their products by demonstrating that the entire universe uses this product. Therefore, the product must be of great value to the individual. This concept apppeals to the indivivdual's desire to become part of the in-crowd, society and in part of community with others. This belonging comes by being associated with this particular product. In addition, the risk in using the product is minimized because the entire community uses it. Often, this is described as the bandwagon technique.

14. Fun

Fun, as a concept, is individually interpreted. What pleases and satisfies each person is strictly personal

and varies according to taste, values, and aspirations. Fun is related to happiness. Whatever brings happiness about is fun.

15. Standards

A.) Quality - The concept of quality is relational. It applies to what is considered by a group to have excellent attributes.

(B.) Best - Best is a concept describing and comparing its value with others. In other words, what is best is unequaled in its superior status in relation to others which are similar to it.

(C.) Top - The concept top describes a thing which is superior to its counterparts. Therefore, the top product maintains the highest status in its group.

(D.) Extraordinary - Extraordinary means something which is special, it is out of the realm of the ordinary and mundane.

(E.) Supreme - Supreme is similar to the meaning of being the best or on top in terms of status and quality.

(F.) Great - Great relates to being the best in quality and appealing to the general public.

16. Taste

(A.) Delicious (Luscious) - Delicious describes the flavour of something which appeals to and can be tasted through the oral senses.

(B.) Savoury - Savoury describes taste as a sensory experience. The term is almost an onomatopoeia.

(C.) Flavour - Flavour means that a product can be tasted with the oral senses and creates a distinct experience in the mouth.

17. Cold

(A.) Refreshing - This verb means to make consumers feel good, cool, and renewed in their physical or mental states.

(B.) Cool - Cool is, in slang terms, something which is popular because it has appeal. Another meaning for the word cool is when the temperature is slightly below body temperature and is still comfortable.

(C.) Ice - Ice is water in solid state and is used to cool things, especially beverages.

18. Knowledge

This concept relates to all the experiences and memories accumulated by an individual. The person who

has accumulated a lot of knowledge is considered to be wise and revered within society.

19. Beauty

This concept relates to what a particular society finds appealing. An object or thing which has beauty is considered to have the ideal physical attributes and qualities used to create a desire to attain it.

(A.) Look - This verb is consistent with the physical mechanics of viewing. In the ads it is used as a noun and implies beauty as being "the look." The look describes the ideal and unique qualities which something which is beautiful possesses.

20. Clean

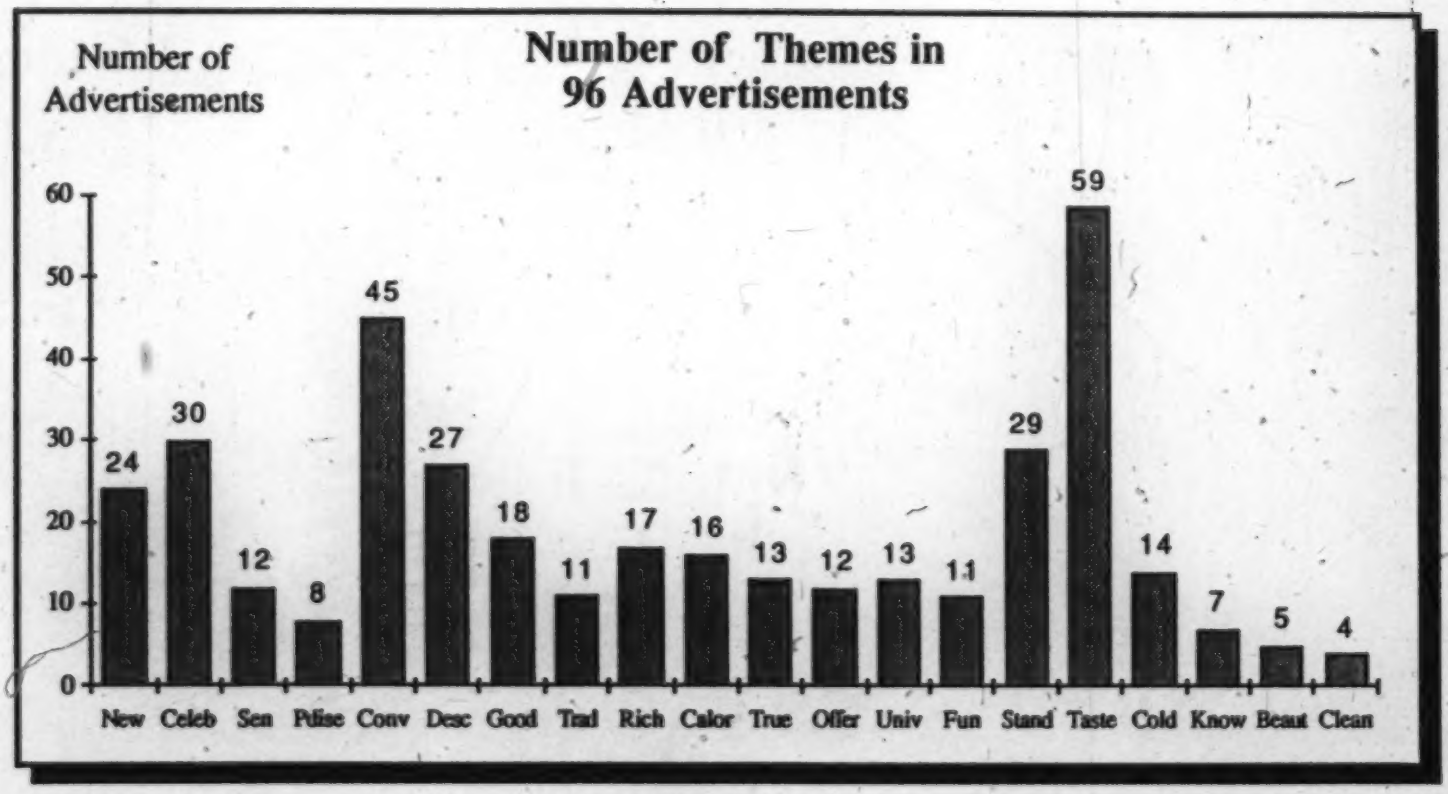
(A.) Sparkling - Sparkling and clean are adjectives which describe something which is free from dirt and unblemished by foreign matter.

In addition to deriving the themes and identifying their subcategories, the data was structured into a table used to demonstrate the number of times the themes occurred in the ads (Number of Themes Table). The Table clearly points to taste as the most prevalent theme in the data.

A Description of The Number of Themes Table

The Themes And Their Abbreviations

1. New
2. Celebration - Celeb
3. Senses - Sen
4. Paradise - Pdise
5. Convenience - Conv
6. Descriptive - Desc
7. Good
8. Tradition - Trad
9. Rich
10. Calories - Calor
11. True
12. Offer
13. Universal - Univ
14. Fun
15. Standards - Stand
16. Taste
17. Cold
18. Knowledge - Know
19. Beauty - Beaut
20. Clean


Number of Themes in 96 Advertisements
Number of Advertisements
60
50
40
30
20
10
0
24
30
12
8
45
27
18
11
17
16
13
12
13
11
29
59
14
7
5
4
New
Celeb
Sen
Pflse
Conv
Desc
Good
Trad
Rich
Calor
True
Offer
Univ
Fun
Stand
Taste
Cold
Know
Beaut
Clean
Themes

This revelation was not surprising since the ads were selling food products and the appeal by the advertisers was to the viewer's sense of taste. The Table shows that over fifty percent of the ads included taste as the top priority in selling their products.

The second largest recurrence of a single theme was that of convenience. Almost half of the ads (46.8 %) shared this common theme. The appearance of convenience as a major part of the total ads assists in revealing the dynamics of North American society. The modern day viewer is interested in efficiency whether it be a time-saving product or just something that satisfies rapidly without much effort being wasted. We want it, and we want it now.

Efficiency and progress are seen as synonymous terms. George Gerbner (1973) revealed that efficiency was more important to North Americans than violence on television programming. The findings of this study also reinforces the idea that North American society places great value on the preservation of valuable energy. In the case of these ads, energy should only be used for productive activities leading to the creation of material goods.

Time is more valuable than the product being consumed. Time is also more valuable than the relationships created over a meal. Such a logic flies in the face of historic, social, and cultural beliefs about dinner "meetings" being

those places where families, and others, spend time together. Such a logic must be seriously critiqued, given the alienation seemingly so pronounced in our society.

Products are made to appear as though they save time without compromising quality. An excellent example of this theme is shown in ad number 84, where time is shown to be extremely important:

> Uncle Ben's knows you've got less time to cook than ever before. That's why you can get all the great taste and quality of Uncle Ben's in just ten minutes.

A subcategory of this theme, satisfaction, is important. As consumers, the import is placed on consumption. The quicker one gets satisfaction the more efficient the system becomes. Self-gratification is essential to the viewer, who is led to believe that it is better to have something instantly than later. The moment of desire is not to be wasted. This philosophy functions well within a consumerist-driven society. Mass productivity requires mass consumption and on a constant basis. An excellent example of this theme is demonstrated in the dialogue in ad number 39. The following phrases show the satisfaction and convenience which the product has to offer:

> Only one pan, Oh well, it'll have to do... She discovered how to make a whole meal in one pan. ... And only one pan left to wash. Ahhh.

An Introduction to the Analysis

The themes overall were represented by the ads which were selected for the analysis. Their dialogue, coupled with the visual representations of social life, present a need for viewers to interpret mythological aspects of life and evaluate their own place within that myth. This hermeneutic quality demands that meaning be created only by an individual, understanding life in a personal way. The social meaning of an ad is assumed and generally appeals to the masses; yet, each ad possesses personal meaning for its interpreter. A complete understanding of ads requires both this personal inspection and a removal of oneself from the ad. The analysis of the ads in this thesis will begin by a distancing from the material.

Semiotics will be the tool used to describe the material and assist in demonstrating how objects and dialogue together create structure. This structure creates particular meanings for the viewer to interpret through the established perspectives created by the advertisers. The ads representative of a good portion of the themes are ad number 7 (Labatt's Lite Beer) and ad number 90 (Heritage Coffee).

The choice of these two ads was determined for a number of reasons. When the ads were analysed for their content, twenty themes arose. These two ads in particular contained

seven or more recurrent themes. In any ad, eight recurrent themes was the maximum. Both ads also reflected the primary theme relevant in consumerism - the old and new. The criteria used in selecting the ads for analysis was based on the careful thought and structure created by the advertiser. Not only did these ads use colour technique in a powerful way, but they also successfully used advertising ploys to transfer meaning to both the products they sell and lifestyle representative of that product. The taken-for-granted atmosphere these ads create is important in manipulating viewers toward the myth that they are viewing reality.

The analysis of these two ads is structured into small units to demonstrate the connections of meaning created by all the ad's elements. The visual analysis is technical and will consist of looking at camera technique, colour, and the well-chosen objects in the ads. Each of these units is structured by the advertiser so that meaning is directed to the viewer as a way of gaining a general understanding. In short, ads educate viewers. The general meaning of the ad is left to the viewer to personalize. The dialogue analysis, consisting of the semiotical order of signification and its visual link, will be developed at

the same time as the visual analysis.

The descriptive units for ad analysis will consist of three categories:

1. Verbal Analysis
2. Visual Analysis
3. Interpretive Significance

These segments of information allow the researcher to be both consistent and capable of distancing herself from the subject matter. This careful categorization of the commercial's parts increases the reliability of the information gleaned from the observations made. The semiotical approach is significant in that it allows the study to go beyond the familiarity of the subject matter. Fiske and Hartley (p. 19, 1984) describe the purpose of such an approach:

> Defamiliarization is a term borrowed from Russian Formalist criticism ... [it] describes the...[demystification of] our perception of reality, which emerges as 'real-seeming,' rather than as reality itself. The effect of this effort ... is to confront the reader with his true place in the ideological framework of his society. Defamiliarization rescues the individual from a 'consumerist' role.

The data will serve as material to be 'read' and understood outside of the realm of familiarity. The interpretive significance of the analysis will be a sliding over of meanings. These meanings will focus on the "multiplicity of meanings" in words and how their structure in a context can create "preferred meanings." Advertisers play on the ambiguity of words, they want viewers to fill in the gaps within the ambiguities so that the desired messages can affect their intended audiences. The interpretation of the units is a melding of both the technical and the philosophical stances used to produce commercials.

Semiotics served to bridge the hermeneutic interpretation with a more structured one involving participation with the text and an explanation of it. At the same time, the interpretation allowed for a distancing from what is the familiar and taken-for-granted aspects of commercials. The rigorous analysis of each ad followed Ricoeur's "hermeneutic arc" allowing the text and its interpreter to speak.

The researcher was able to interpret and discover the society in which she lived and her ownself by allowing the horizon of the text to slide over her horizon which is grounded in a tradition and cultural context. This sliding

over of meanings is the interpretive stance used to look at the ads with an open mind. The function of the data is to derive information about our society. What can we learn about ourselves through the world of television advertising? Let us begin with the first ad, a Labatt's Lite Beer Commercial.

The Analysis of the First Ad : Labatt's Lite Beer

This ad was taken from the C.F.R.N. television channel during the Milk Cup Finals (a soccer tournament). The ad consisted of 18 different cuts.

SEMIOTIC UNIT Ad #7 Cut #1

Visual Content

The scene depicts metal levers being pulled by gloved hands to release the rollercoaster ride. The background is blurred; but, some information does appear. A huge wheel, such as those found in gears, is depicted behind the levers. The person's hands pulling down the levers are non-descript. They are neither male nor female, instead they are sporting gloves. As soon as the levers are released, a flash of light fills

the scene triggering a cut to the next scene. The scene's colours vary and no one colour stands out as having any significance.

Verbal Content

The music is jazzy and rhythmatic. No words exist in this part of the jingle.

Interpretive Significance

The introductory cut establishes the scenery in which the product plays a large role. The flashing starlight and quick unleashing of the handles suggest that something exciting is about to happen. The person's hands are about to release something which is exciting and invites the viewer to see the story as it is about to unfold.

This scene not only creates the ad's mood but it also appeals to the viewer's curiosity. The close-up of the levers is carefully chosen to follow through with the significance of the jingle's words. The hands can belong to anyone of us. The fact that the scene cuts them off at the elbow suggests that the world of the ad is larger than that which is revealed on the television screen.

SEMIOTIC UNIT AD #7 Cut #2

Visual Content

Here, a close-up of a person's lap is shown. The rollercoaster car's restraint bar is pulled down by a pair of hands at the same time that a flash of light reflects off the bar. The scene only reveals the person's lap, which is clothed in white. Again, the ad's producers are interested in revealing material that is of a non-descript nature so that viewer's are not limited in making their own interpretations. The ad still creates associations having 'preferred meanings,' in order to exhort the producers' product.

Verbal Content

The music continues with no dialogue.

Interpretive Significance

The scene shares the same hermeneutical significance as the previous one. The relevant information in the establishing scene makes viewers realize that the actors in the ad are on a rollercoaster ride. Numerous associations are linked to the rollercoaster ride. The ride signifies excitement, laughter, and surprise. In addition, it challenges its riders to experience a safe

yet terrifying thrill. The ad associates the thrilling experience to the product by inviting the viewer to partake of the events. The flash of sunlight refers to the heat created by all the excitement.

SEMIOTIC UNIT AD #7 Cut #3

Visual Content

The scene is filled with motion. A close-up of a woman's smiling face is shown with her hair tossed up by the movement of the car. Her happy face shows the excitement of experiencing a thrilling moment. The scene's colours - blue, white and brown - are repeated over and over again throughout the ad. These colours associate the product with the objects in the scenes.

Verbal Content

The jingle's dialogue is as follows: "What's cold as ice, and oh..."

Interpretive Significance

The use of colour and dialogue create a strong link. The white clothing and the blue background are the two dominant colours in this scene. These colours are artistically considered 'cold' and appear also in the

product's label and logo with the addition of gold. The sensations created by the chosen objects and the jingle's dialogue make an appeal to viewers' tastes, values, and attitudes toward lifestyle.

SEMIOTIC UNIT AD #7 Cut #4

Visual Content

Here, the cut is made to a young man's face behind the young woman depicted earlier in the ad. The young man's smiling face shows exhiliaration as he plunges forth in the rollercoaster car. Along with the woman, he too is experiencing a thrilling ride. The colours are consistently the same as the previous scene - a blue background and the white clothing worn by the man.

Verbal Content

The jingle's dialogue continues with, "goes down so nice."

Interpretive Significance

This scene's significance is reflective of what the advertiser expects of the viewer. The viewer is expected to consume the product. The ad is successful in creating the association between the drink and the

its attributes. Therefore, it is suggested by the advertisers that to imbibe the product is to bring about a feeling of niceness similar to the experience of a rollercoaster ride.

Viewers are led to believe that the drink has more to offer than quenching thirst, it brings happiness and the thrill of excitement and adventure. The beer becomes similar to the elixirs and potions of old, it holds a promise to make one feel good and to provide fun. Lifestyle is linked to beer in such a way as to suggest that whenever viewers are with friends they celebrate their gathering by drinking beer. Beer and social life, especially go hand in hand, certainly, the ad reinforces the dominant myth of alcohol and party of North American society.

SEMIOTIC UNIT AD #7 Cut #5

Visual Content

This medium shot depicts both the man and woman in the rollercoaster car as they near the end. The ride ends with a wave of water which gushes up into the riders' path. The expressions on the actors' faces suggest that they will be doused by the wave's cold water. The four people in the car are engulfed by the water as the wave blocks them from the viewer's sight.

Verbal Content

The last scene's dialogue continues into this one.

Interpretive Significance

In this scene, advertisers are attempting to associate the product with people's satisfaction. The downward movement of the car and its riders is directly linked with the actual drinking ("goes down so nice") of the product. The product's promoters want the viewer to associate beer drinking with social events where one can experience fun. The experiential nature of the product and its effects are the main sources from which advertisers aim to attract the viewer into consuming their product. The coolness and refreshing aspects of the drink are alluded to in the splashing water and how the rollercoaster riders react to it. Viewers are free to make their own associations from past experiences in such situations. The wave of water created by the riders' car causes excitement and refreshes those touched by it. So too will the beer.

SEMIOTIC UNIT AD #7 Cut #6

Visual Content

This scene deviates dramatically from previous scenes. A shooting gallery is depicted with cardboard pictures

of beer bottles popping up as targets. Consecutively each bottle is being targetted by a flash of sunlight suggesting that the targets have been shot. The white background does not distract the viewer from the bottles in the foreground. The bottles appear to be moving sideways at regulated intervals as they appear as targets in a shooting gallery.

Verbal Content

The dialogue is as follows: "Yes, its Labatt's Lite,." This answer precludes a question. The positive response proclaims the selection of this product as that which is to be purchased. The unstated question seems most certainly to be "What has caused all this excitement and enjoyment?"

Interpretive Significance

The shooting gallery is a creative way to target the product as 'the beverage choice' for any occasion. The beer promoters use the flashing sunlight behind the bottles in two ways. First, the sunlight demonstrates how the beer reduces heat by quenching thirst. Second, the sunlight serves to target the beer in a way similar to the pointing of a finger without appearing to make

the choice for consumers. The dialogue answers a question and makes a decision for the consumer. The suggestion that it is an answer requires that the viewer interpret what the question was. This technique is most powerful in that it subtlely exhorts the consumption of the product without offending the viewers' control over decision-making. The advertiser's task is to seem to offer the most choice, while actually offering the least.

SEMIOTIC UNIT AD #7 Cut #7

Visual Content

This scene is a repeat of a previous one. The riders are shown close to the end of their rollercoaster trip. Their smiling faces suggest the excitement and fun they are experiencing.

Verbal Content

The dialogue is as follows: "gonna taste right." The words suggest taste in two ways. One deals with taste as a sense; the other deals with taste in objects whose attributes are considered valuable. The beer promoter wants the viewer to believe that the product's satisfying qualities are superb and worth purchasing.

The taste theme suggests standards of goodness which the product can provide.

Interpretive Significance

The ad's producers associated the product's taste with a lifestyle. This lifestyle involves having fun with friends during leisure time. The rollercoaster riders are in the general age group of the highest consumers of this product. The association made between the ad's characters and viewers is important in that it creates a bandwagon effect. Viewers are made to believe that all young people make this choice in selecting a beverage because these people have fun when in the company of others enjoying a beer. The promoters exhort the riders as people who have taste, not only in their beer but also in the things which they maintain as valuable. Viewers are invited to make the same choice and share in an enjoyable lifestyle.

SEMIOTIC UNIT AD #7 Cut #8

Visual Content

Here, the scene is filled with an extreme close-up of frankfurters on a grill. The camera angle creates the

illusion that invites viewers to be over the grill. Viewers are the camera's eyes as they lift one weiner off the grill with a pair of barbecue prongs. The weiner's colour is important. It associates the brown frankfurters with the brown beer bottle. The scene suggests that both are to be consumed by the ad's actors. Again, the scene's background is white and non-descript.

Verbal Content

The dialogue is a repetition of the phrase: "Gonna taste right."

Interpretive Significance

This powerful scene makes the viewers become participants. The camera angle creates the illusion of being over the grill about to make a choice. The weiner's selection is associated to the selection of beer. The transference of meaning from one object (the beer) to the other object (the frankfurter) is created through the use of the brown colour. The weiner is

further associated with the beer through the dialogue referring to taste.

SEMIOTIC UNIT AD #7 Cut #9

Visual Content

This below the waist medium shot of people scurrying up white outdoor steps suggests the gathering of friends. The people are dressed in white clothes and footwear.

Verbal Content

The dialogue is as follows: "You believe what you hear,." The words refer to a tradition of satisfying its consumers. The phrase suggests that, in the past, others believed in the product's ability to satisfy. Consumers are directed to place their faith in the product and to purchase it.

Interpretive Significance

This scene is a gathering of friends interested in enjoying each other's company. On the other hand, the dialogue serves to capture the essence of a past tradition. The advertiser's aim is to eliminate the

viewers' risk in purchasing the beer by informing them of a belief system rooted in the past. Beer promoters are selling the consumer a belief system which supposedly has satisfied consumers in the past.

SEMIOTIC UNIT AD #7 Cut #10

Visual Content

The scene shows an extreme close-up of the top half of a beer bottle with a hand unscrewing the cap off. The action of twisting the cap off allows built up pressure to spray a mist out of the tilted bottle. The blue background creates a contrast to the brown bottle.

Verbal Content

Song lines are the same as those used in the previous scene.

Interpretive Significance

This bottle top scene reminds viewers that the beer is the product to be consumed. The action shot of the bottle opening is directly linked to the previous scene in order to create meanings. Mist appears shortly

after the twist cap is taken off, similar to the genie effect after a bottle is rubbed and the genie appears granting wishes to the discoverer of the bottle for releasing his spirit. The bottle opening is reminiscent of the unleashing of a wonderful surprise. The jingle's next line links the idea of granting a wish to the opening of the bottle.

SEMIOTIC UNIT AD #7 Cut #11

Visual Content

The visual is an extreme close-up of a weiner in a bun. Golden mustard is being poured onto the weiner in a forward motion toward the camera. The object is so close to the camera lens that it appears as though the viewer could take a bite out of the hot-dog. The dominant colours in the scene are golden yellow and brown. Both colours help to create associations between food and drink.

Verbal Content

The jingle's words continue as follows: "it's all you want in a beer."

Interpretive Significance

The directed meaning can be interpreted by viewers as a lifestyle connection. The use of colour, camera cuts, and angle, connect food to the consumption of beer. The jingle's words reaffirm that, in selecting that particular beer, the consumer will be satisfied. The mustard has been selected for its colour association to the beer itself; yet, there is another deeper significance, one which is linked to the smooth texture of mustard. The element of smoothness is one taste attribute which advertisers want viewers to realize about the product.

SEMIOTIC UNIT AD #7 Cut #12

Visual Content

This is an extreme close-up of the back of a hand twirling the product's bottle cap back and forth. The bottle cap refers back to the earlier scene depicting the cap being twisted off of the bottle's mouth. The product's logo and emblem appear upside down as the cap is twirled over the back of a masculine hand. The background is non-descript.

Verbal Content

The scene is so short that the previous scene's words are sung as part of this visual.

Interpretive Significance

The scene's significance is to maintain viewer awareness of the product and at the same time to continue the story line. Advertisers want viewers to recognize that the bottle is open and ready to be consumed. The cap identifies the product. As well, the physical skill involved in twirling the cap suggest great control on the part of the beer consumer. The beer is gone. The cap is left. Obviously, the idea that beer can cause impairment is pointed out as false. No drunk could control the beer cap so masterfully.

SEMIOTIC UNIT AD #7 Cut #13

Visual Content

This long shot scene establishes the setting. The white picnic furniture and the actors clothed in white create a back drop for the beer bottles and mugs in the

foreground. Three people are seated. One woman is moving behind them, attempting to reach a chair on the other side. Her hands hold a hot dog and a yellow mustard container as she slides behind one of the men. The actors are smiling and enjoying the sunny outdoors. Summer is indicated by the green shrubbery in the background and the lack of winter clothing.

Verbal Content

The sound of the music is continued into this scene.

Interpretive Significance

The establishing scene's strength is the statement it makes about lifestyle. The central purpose of the friendly gathering appears to be motivated by the beer. The amount of white in the scene creates a contrast for the brown beer bottle and the yellow mustard container. Viewers' attentions are directed toward these objects because of their distinctly different colours. Plus, white denotes a cleanliness, a purity. The beer bottle comes to symbolize fun and friendship and that is what ad-makers want us to

believe. Picnicking in the outdoors (food) and the consumption of beer are connected as are the couples. This is good, clean, summertime fun. The reason for fun, for the party, is drinking.

SEMIOTIC UNIT AD #7 Cut #14

Visual Content

A close-up of a man shows his smiling face as he turns to face the woman. The man's head turns around and, at that very moment, is hit by the hot dog held by the woman. He gets mustard on his mouth.

Verbal Content

The words sung in this scene are as follows: "Tastes smooth and light."

Interpretive Significance

The scene's significance is to associate food consumption with the product. The yellow mustard dabbed onto the actor's mouth transfers meaning to the golden coloured beer. The directed meaning for viewers is that both products will eventually be eaten. In

addition, the dialogue compliments the promoter's purpose of having the product consumed by the reference to taste and smoothness. The mustard's smooth texture is connected by its colour to the beer. The camera's focus on the actor's smiling face reminds viewers of the fun these folks are having. The consumers will soon be full and happy.

SEMIOTIC UNIT AD #7 Cut #15

Visual Content

An over-the-shoulder, close-up shot depicts a woman's face. She just sat down facing the same man shown in the last scene. She laughs at the mustard on the man's face. The scene ends as her laughing face flops down on the table and her hand holding the hot dog flies up covering her face.

Verbal Content

The jingle's words continue as follows: "and it goes down."

Interpretive Significance

The camera angle coupled with the over-the-shoulder

shot creates an illusion for viewers. It appears as though viewers share the same space with the actors. Viewers are made to feel as though they are eavesdropping in on the conversation. Advertisers consciously invite viewers to feel a part of the fun gathering created in the scene. Fun is not only associated with the product but; in addition, advertisers exhort it.

SEMIOTIC UNIT AD #7 Cut #15

Visual Content

An extreme close-up of the upper half of a beer mug is shown. The mug contains golden foamy beer as more beer is poured in. The white background creates a back dropfor a scene almost entirely filled with golden beer.

Verbal Content

The scene's words continue as follows: "down, down,."

Interpretive Significance

The dialogue accompanies the visual scene. Viewers are

treated to an out-pouring of the beer as it goes "down, down" into the glass. The word "down" means both a pouring down into a glass and the downing of the beer into the human mouth and inside one's body. The motion of down also exemplifies the rollercoaster ride. The accent is on a free-falling freedom. Advertisers created a visual almost entirely filled with beer in order to direct consumers to consume it.

SEMIOTIC UNIT AD #7 Cut #16

Visual Content

This scene seems an interesting diversion from the previous ones, in that a polar bear is shown moving across a white mass of ice. The entire scene is flooded in white except for the distinguishing features of the bear's eyes, mouth, and nose.

Verbal Content

The words continue as follows with one final "down" and the short phrase, "So nice." "So nice" is almost an onomatopoeia. To say it, one has to sigh at the end. In this way, the verbal experience also includes an implicit measure of relaxation.

Interpretive Significance

This scene makes many connections to its former scenes. At first glance it appears out of place, but as one looks at it more carefully a very deep meaning is created. The white bear not only represents a clean purity, just like the actors clad in white; but, it also emphasizes the cool, refreshing feature which advertisers are attempting topromote in their beer. Part of the coolness is seen in its freedom from thirst. Satisfaction from hunger and thirst is a primary human need. Beer satisfies this need. The cool attributes which the beer promoters are vesting in the beer relate to its ability to stave off heat. The heat is depicted by the flashes of sunlight hinted at in former scenes. The word "down" ends one of the jingle's phrases bringing together the cool feeling to be experienced when a viewer downs the beer, as in cooling down. The phrase, "So nice," not only rhymes with the word ice but, it also acts to remind viewers of its connection with nice.

SEMIOTIC UNIT AD #7 Cut #17

Visual Content

This scene depicts an extreme close-up shot of a hand

clasping the top of a mug filled with foamy beer. The mug is being shoved forward toward the camera and, then, suddenly stops. The rapid jerky movement creates a foamy wave which splashes forward in the same movement as suggested in Cut #5 by the rollercoaster car's movement. The background is out of focus and non-descript. A few finger tips are shown gripping the mug.

Verbal Content

The next phrase is a repeat from Cut #6 - "Yes, it's Labatt's Lite."

Interpretive Significance

The allusion to Cut #5's wave connects Labatt's Lite with the exciting and refreshing experience of the rollercoaster ride. The beer comes to signify both fun and the element of surprise for its consumers. The dialogue shares the same significance as described in Cut #6, it provides the answer to the beginning question. What is the cause of all this enjoyment? It is an answer to a question which suggests that the product will satisfy its consumer.

SEMIOTIC UNIT AD #7 Cut # 18 .

Visual Content

This scene is a medium shot of a case of beer. The case is placed in front of a white background and on top of a blue ground. The case's picture is of two bottles on ice against a blue background. A masculine hand is seen reaching into the scene and plucking the two beer bottles pictured on the outside of the case. He plucks them "right out of the ice."

Verbal Content

The ad's last words are as follows, "right out of the ice."

Interpretive Significance

The ad's purpose fulfills itself in this final scene. The pictured bottles can become real just as the ad's world can become reality. It is suggested by the ad that viewers can live in such a world if they consume the product. The beer, therefore, can make the surreal world real. The allusion to realness is to create an association with the given qualities of the beer. The beer can make the fantastic world created by the ad and make it real for the consumer simply by consuming the product. The theme of newness is brought about by how

fresh and ready the product is to please one's needs. The beer can simply be taken out of the ice (one's refrigerator) and will provide the kind of satisfaction the consumer thought it would. It is the genie in the bottle. The beer is given qualities which it could not possess on its own. Advertisers have successfully associated the product with an appealing and magical lifestyle so that consumers will include the product in with their own.

A Concluding Word

Advertisers have exhorted their beer product in such a way as to fit in with positive ideas of lifestyle. Their interest in promoting their product has led advertisers to create the ad's world. This world focusses on the experiences associated with the product. In addition, advertisers have successfully linked the old and new theme. They have used old to signify a tradition of quality and satisfaction and new to refer to the readiness and refreshing qualities imbued in the beer. The beer not only quenches thirst but also the quenches the desire to have friends and fun in one's life. In both areas, there is a sense of freedom. One is freedom from thirst; the other is a freedom from restriction on one's pleasure. And, as the ad does so clearly, one freedom melts like ice into the other.

The Analysis of the Second Advertisement

The second advertisement analysed for this study is a commercial for Heritage Coffee. This ad contains seven recurrent themes and deals with the old and new theme in a more direct way than the first ad that was analyzed.

SEMIOTIC UNIT AD #90 Cut #1

Visual Content

The ad's first scene is definite about the advertiser's coffee promotion. The scene filled with coffee beans is surrounded by a dark and non-descript background. The camera begins to pan the coffee landscape as it "selects" the object it wants to focus upon. As the surroundings are panned, the camera "discovers" a sack of coffee with the following words emblazoned on it in large letters, "FRESH COFFEE." The camera also discovers an old style manual coffee grinder with its drawer left open, exposing freshly ground coffee. Next to the coffee grinder a fine steamy mist exudes from the heap of coffee beans. This steam reappears next to the drawer as it oozes from the coffee grinds.

The camera continues to pan the scene and stops at

a medium shot of a coffee-filled jar with no label on it. As the jar of coffee sits by itself in the center, surrounded by coffee beans, the camera rotates around the jar. Suddenly, a flash of gold light streaks across the scene embedding a label onto the coffee jar.

Verbal Content

A man's voice announces, "Now, you can savour the rich, full taste of fresh ground coffee. Instantly. With an instant beyond - Heritage." The short sentences are announcements as opposed to narrative. The music is building up to a crescendo as the viewer is treated to a build-up of something exciting that is about to happen.

Interpretive Significance

The scene's distinct use of one colour creates a world of brown coffee. The product's promoters want their coffee brand to have a distinctive quality from all the other brands. This quality is emphasized by the bare jar, a plain sack of fresh coffee, and the heap of coffee beans. The distinction of difference starts with the instantaneous appearance of the label produced by high-tech laser technology. A flash of gold light reminiscent of the fabled Midas touch of gold gives the coffee its name - Heritage Coffee.

The association with a tradition as solid as gold is set into place. A relationship is created when the fine qualities humankind attributes to this element are emphasized by the name of the coffee and its label. Both the theme of old and new are dealt with in the beginning. Heritage signifies age, in that it connotes a long tradition of ancestry and a legacy of quality which is passed on to the next generation. The emphasis of being an instant beyond refers to the future and new happenings. The old-style coffee grinder combines laser technology to produce this old-new product. The two themes are intertwined to create a futuristic look at the product yet, preserve the richness of its past. The promoters arouse viewers' senses by providing a mist similar to the one created by the aroma of coffee after it has been freshly brewed. This steamy mist cannot be smelled but triggers viewers' memories of drinking coffee in the past.

SEMIOTIC UNIT AD #90 Cut #2

Visual Content

This scene depicts an extreme close-up of the coffee jar's label. The background is dark and non-descript.

The label's logo reads as follows on the first line: "Heritage." The second line reads, "Premium Instant Coffee." The third line reads, "Contains Fresh Ground Coffee."

Verbal Content

The announcer promotes the product with the following words: "Heritage goes beyond where instant coffee has ever." The style is more narrative than imperative at this point. There is a sense of explaining rather than announcing.

Interpretive Significance

The label creates the difference. It promotes the product's premier standing in instant coffee brands. The promoter claims that the product contains not only fresh ground coffee but also the best brand of coffee. Freshness is important in that it emphasizes how new the product; yet, a question remains: How fresh can fresh be when it's been in a jar on the shelf for who knows how long?

The myth created by the stated claim of freshness is supported by the logic of a mass production society. This society values food's freshness in food

products, but there may be more than one way to achieve freshness. In this case, the consumer can be asked to accept the belief that freshness is something sealed into a product.

The promoters also try to capture the concept of freshness by surrounding the jar with the fresh beans in the previous scene. The scene's dialogue refers to a heritage that will be created in the future by the product's premier quality. The two-sided meaning of the word instant connotes both instant satisfaction and at the same time the convenience to enjoy the product in the next moment. References to the future promote the product's top rank above all other brands because Heritage coffee goes beyond what the others can provide today.

SEMIOTIC UNIT AD #90 Dissolve #3

Visual Content

This scene depicts an extreme close-up of the tip of a silver scoop. The scoop is filled with coffee beans as they slowly spill forth. The background is out of focus.

Verbal Content

The previous phrase ends with the words "been before."

Interpretive Significance

The silver of the scoop is same rich quality alluded to in previous scenes. Its its purpose is to create the association with richness. The scoop itself is filled with fresh coffee beans as they spill forth. The spilling forth of the beans signifies the pouring forth of freshly brewed coffee. The product's promoters are associating the pouring of their instant coffee with the movement of the fresh coffee beans. The promoters want viewers to believe that the product's newly ground freshness is similar to the actual grinding and instant use of the grinds for coffee. The instant nature of the product also refers to the instant freshness of coffee beans ground before use.

SEMIOTIC UNIT AD #90 Dissolve #4

Visual Content

An extreme close-up of the mouth of the coffee jar is shown being filled to the brim with instant coffee. Neither a hand nor a spoon is shown as the jar is being filled. The background is blurred and non-descript.

Verbal Content

The following dialogue is heard "It actually contains."

Interpretive Significance

On a deeper level, the jar top can be considered the mouth of the jar. This mouth is similar to a human mouth as coffee is being poured in. The coffee beans in the spoon from the previous scene have instantly become instant coffee pouring into the open jar. The pouring in signifies both the instant freshness of the coffee and the actual pouring into one's mouth. The dialogue begins to tell viewers of the freshness which constitutes the coffee.

SEMIOTIC UNIT AD #5 Dissolve #5

Visual Content

The top of the jar is sealed. The extreme close-up shot of the seal has the following words on it: "Contains Fresh Ground Coffee." Fingertips holding a rich silver-plated spoon are seen breaking through the seal. As the spoon is pulled up out of the jar a cut in the form of a "V" appears on the seal's surface.

Verbal Content

The following words continue from the former phrase "fresh ground coffee."

Interpretive Significance

The scene's significance reflects the freshness theme. The promoters not only signify freshness by the covering seal but also from the words which are written on its surface. The allusion of richness and tradition is transferred to viewers via the traditional silver-plated spoon. Viewers are given the impression that freshness can be preserved in both tradition and by a seal which traps it within the product. The "V" cut into the seal's surface can imply the symbol it stands for as victory in preserving freshness as it too may be construed as an arrow pointing to the product.

SEMIOTIC UNIT AD #90 Dissolve #6

Visual Content

The blurred background serves as a back-drop to an extreme close-up of the silver spoon filled with coffee as it is shown in profile. The spoon is slowly tilted and spills its contents toward the camera's direction. In the bottom left-hand corner a tip of the broken seal is shown, suggesting that the coffee has been taken out of the jar.

Verbal Content

The words continue, "So Heritage smells like, looks like, tastes ... ."

Interpretive Significance

This scene continues to establish the product's qualities. The richly decorated silver spoon and the instant coffee share meanings. Viewers are tantalized by the coffee as it spills forth, ready to be consumed instantly without compromising taste nor freshness. The dialogue serves to arouse viewers' senses so that they will want to experience the product. The announcer proclaims the product by name only rather than by what type of product it is. This technique changes the product's image to an entire "Heritage. "Viewers no longer consume coffee they now consume a rich tradition of fresh quality brew.

SEMIOTIC UNIT AD #90 Dissolve #7

Visual Content

This dissolve depicts the bottom half of a partially shown coffee cup and saucer. The clear glass reveals boiling water pouring in as it mixes with the instant coffee. The blurred background creates a back-drop for

this extreme close-up of the liquid coffee pouring into the cup.

Verbal Content

The announcer continues with the following words, "tastes like, fresh ground coffee, because ... ."

Interpretive Significance

The scene's significance is reflected in the clear glass as nothing is hidden from viewers. The glass allows viewers to see the coffee and appeals to their visual senses; but, it also serves to signify the clarity of the truth as prop[illegible]ded by the product's promoter. The truth of the claim is obvious; it can be seen by anyone. This scene's meaning links with the former scene in that the instant coffee spilling forth off the spoon instantly becomes coffee as it pours into the cup. The freshness myth is promoted in the product's instant nature ensuring its preservation. The dialogue arouses viewers' senses and repeats the earlier theme that the product contains fresh ground coffee.

SEMIOTIC UNIT · AD #90 Dissolve #8

Visual Content

An extreme close-up of the top half of the coffee jar is shown as the camera rotates around exposing the top label. The label reads, "HERITAGE," in gold lettering against a black background. The background is slightly out of focus and exposes some of the coffee beans in the lower right hand corner as the camera pans to the left.

Verbal Content

The last phrase is justified by the following, "it contains fresh ground coffee."

Interpretive Significance

Again, the advertisers associate the product with the word "Heritage." The jar is surrounded by fresh coffee beans as the announcer justifies why the product is like fresh ground coffee. It contains the very element which makes it fresh. When the visual is first seen the jar lid appears to blend in with its background. Its colour seems to be dark brown and not the black jar lid seen later in real life. The rich black coffee jar lid represents the darkest and richest value -- the

essence of all colours combined. It connotes the strength and fine attributes associated with the product. These colour connections serve to implant in viewers' minds the relative worth of having this product. The promise is that the product will bring richness and a tradition of top quality into our generally mundane lives. In the fine arts, black and brown are considered warm colours. This notion of warmth melds wonderfully with coffee as being a food item which one consumes to warm themselves and to relax.

SEMIOTIC UNIT AD #90 Dissolve #9

Visual Content

The scene depicts close-ups of a mid-view of the coffee jar and the top half of the coffee cup. The jar's main label appears in view excluding the top one. Above the coffee-filled cup is a misty steam which rises from both the coffee liquid and the bean-filled background. In addition, directly above the cup appear the words - "An Instant Beyond." These bold white letters create a contrast to the dark background.

Verbal Content

The final words are announced, "Heritage - An instant beyond."

Interpretive Significance

This scene captures the ad's essence by promoting the consumption of the product. Both, the coffee-filled jar and cup relate to all the ad's dialogue and slogan. The final words depicted on the visual are the coffee brand's slogan. Promoters bring the ad's story to a close as they view an appealing scene of freshly made coffee in a cup. The jar's label distinguishes this cup of coffee from all others by its name on the jar. The connection between the jar and the cup is made through the clear glass which reveals the contents of these containers. The slogan signifies the immediate convenience the product can provide and also refers to a future where the product becomes part of one's lifestyle. Coffee's aroma is alluded to by the scene's misty steam.

A Concluding Word

The "Heritage Coffee" ad appeals to viewers' tastes. These tastes are not only mouth-related but also

value-related. Richness and the connection with a past ancestry similar to royalty's heritage are stressed. These values reflect the sorts of qualities society itself holds in high esteem. The product exhorts these values and takes on the qualities associated with them. The link to the past gives the product's proponents the believability of special care when things were produced with care and by hand. The coffee grinder is, for example, a hand grinder reminiscent of the past. Ironically, this tradition is deserted. Instead of traditional coffee, the product is a recent concoction bottled and processed in a mechanized mass produced way. The ironic juxtaposition of old and new technology are, when brought to consciousness, logically confusing. Yet, the promoters consider them as a logical synthesis of lifestyle values that would appeal to a particular audience at a very basic level.

The myth of a past and the preservation of its just ground freshness are linked. The product's promoters distort the concept of freshness by claiming that the product is processed (in other words, ground) an instant before it is consumed. The coffee's seal is responsible for maintaining freshness and preserving it for the future.

The promoters look at the future as constituting two

meanings. One meaning is associated with progress and the other with time. The word "beyond" gives a clue to the possibility of the product's progress. The time element refers to the moment after the coffee is ground. The concept of freshness in the future is important in that it makes the product always new at the point of consumption.

In concluding, the coffee promoters have successfully given the product the desired qualities which distinguish it as different. This particular coffee's image is associated with richness, royalty, and a rank which rallies above all the others. It is progressive and able to preserve its freshness continually; therefore, the coffee is made appealing to its consumers.

Chapter VI

The Curriculum of Our Society

The hermeneutic study of the curriculum of society revealed a number of themes and questions. This chapter will discuss the interplay of the two themes old and new. In addition, the curriculum of society will be described as seen through advertising. The themes and the ads will serve as information from which conclusive ideas of North American society has been determined.

The Consumerist Attitude - Old and New

Advertising in North American culture encourages capitalistic ideals that demand inhabitants to become consumers. Our society's underlying logic revolves primarily around the promotion of an industry of consumption. The job of consumers is to consume. Goods are disposable. New ones replace old and used ones. In the past our North American culture bought and sold goods to satisfy our basic need for survival. Now, North American society's affluence allows for the introduction of new needs, needs which address a new industry's problem of maintaining consumption levels.

The logic of the industry of consumption is seductive. Consumption encourages growth. Growth encourages production. Production encourages industry. Industry

encourages work. Work encourages wages. Wages encourage consumption. The circle makes its own kind of sense. In such a competitive marketplace, industry requires that more goods be sold in each consecutive year. The practical question arises: How can a capitalistic culture increase its productivity and at the same time increase the consumption of goods?

The answer to such a question lies in a North American consumerist attitude which loaths goods which are old. In other words, used goods are no goods. Consumerism embellishes those goods which are new goods. To promote new goods, we need advertising. Advertising becomes the expression of a society whose logic concentrates on continual consumption and is used to emphasize the disposability of goods. The question becomes: How does advertising create and promote the consumerist attitude? The hermeneutic study of advertisements revealed the question more and more strongly.

The consumerist attitude is promoted by television advertising in such a way best described by Fiske and Hartley (1984, p. 18):

> Television discourse presents us daily with a constantly up-dated version of social relations and cultural perceptions. Its own messages respond to changes in these relations and perceptions, so that its audience is made aware of the multiple and contradictory choices available from day to day which have the potential to be selected for future ways of seeing. ... [In] the picture ...[there are] preferred meanings, which usually coincide with the perceptions of the dominant sections of society. -

These perceptions are in line with the capitalistic ideal of productive growth and ever-increasing consumption. Advertising functions by selling us to ourselves. It sells the consumer a lifestyle geared at constantly consuming. Goods, in such a society must be disposable. Here, advertising has a purpose. It is capable of distorting reality so that the viewer's perceptions toward consuming goods appear as both a natural and normal activity.

The concepts of old and new coincide with the consumerist attitude in that they promote the disposability and consumption of goods. In the advertising world old and new are not depicted as dichotomous terms. Quite the opposite is true. The contradictory nature of the words is used to promote the same means.

Ultimately, old and new both serve to increase consumption. The two-sidedness of the concepts allows viewers to read and to interpret the underlying message of

the ad in a "preferred" way. The ad uses the terms old and new to exhort the values and attitudes toward the capitalistic ideals. Michael Schudson (p. 10, 1984) discusses the purpose of advertisements by stating that "the advertisement seeks to promote sales, it does not seek to improve the lives of consumers except as a means to the end of sales."

Advertising techniques create differentiations in products which are very much the same by giving these products qualities never before associated with these products. Schudson (p. 50, 1984) describes how television advertising creates this sort of differentiation.

> If products do not differ materially, they may nonetheless differ or be made to differ in attributed qualities, or "image." If consumers believe a product to be distinctive, this belief in itself may become a product attribute.

In the case of old and new, products are given attributes which connote various aspects of both concepts. The concept "new" demonstrates the vitality of the product along with the aspect of freshness, as opposed to being wilted and used. Something which is considered in "mint condition" and original subsequently may be attributed to newness. Newness connotes many things, but it primarily appeals to a capitalistic society's fundamental competitive

nature. The emphasis on newness is placed on being the first to touch or experience a product while it is still considered in the state of being new. On the other hand, a product which is used is not highly promoted. Instead, the idea of a used or wilted product is disdained. The link with old is peculiar in that the concept of age is different than that of being used.

Old, as a concept, maintains connotations of tradition and heritage. The product can be revered as having come from a tradition associated with quality. The sense of risk is eliminated by the advertiser's appeal to create security for the consumer. A product with a tradition has no risk; it has already proven itself.

Advertisers emphasize the newness of a product and at the same time refer to its oldness. The contradictory logic of the concepts in these ads upholds the capitalistic ideal of consumption on a continual basis and at the same time eliminates risk for the consumer. An example of this plastic and disposable society is the styrofoam paper cup which, within an instant of being new, is suddenly old and ready for disposal. As soon as the cup is taken from the rack in its state of being new and untouched, the process of aging begins. However, not until the coffee or other

beverage is consumed is the cup considered old and used. Therefore, the value of the cup lies within its use and not in its merits as a scientific discovery to be marvelled at. The styrofoam cup reflects the consumerist society in which it thrives. It is an excellent example of both the disposability of products and accepting the myth that things depreciate.

In concluding, the concepts of old and new are inherent in the ideology created by a capitalistic society. The competitive nature of such a society, coupled with the ever-increasing demands to produce goods, requires the promotion of consumption. Advertisements become a logical extension of this ideology, their purpose being to sell the belief system of the consumerist culture. Ultimately, to be economically successful in such a society is to sell consumables on a continual basis. Therefore, advertisers must appeal to people's values of old and new and the connotative qualities and attributes of old and new goods and products.

What is the Curriculum of Our Society?

The study of advertising is one lens through which to see our society. Advertising has a double role. One role is to inform the public; about food on television. The other role is to promote and sell products. My analysis of ads revealed a society whose logic revolved around a consumerist attitude. The curriculum of advertising was the curriculum of our society. The advertising I studied purposefully promoted this consumerist attitude to compliment a society with capitalistic ideals.

In order to understand and interpret the logic of advertisements, the research project had to go beyond television's familiar and taken-for granted nature and ultimately reveal themes that existed beneath the surface. These themes are deeply entrenched with society's values and attitudes; and, therefore, television advertising's power to teach and distort the surreal into the real was an important discovery. Fred Inglis comments (p. 4-5, 1972) in The Imagery of Power: A Critique of Advertising, rang true.

> The information and the cultural life offered by mass communications is, of course, drastically calculated and selective, but it is the source from which we find out about our lives today.

Advertising is set in a cultural milieu so as not to offend viewers nor to appear to dictate. The ad lives in an already accepted atmosphere - the television screen. It purports to satisfy human needs and to make a dreary life a more pleasant one. The magic of television and the magic of advertising seem to fit together nicely. Herein lies food advertising's myth. It stereotypes and establishes cultural landscapes which appear to be possible; yet, their perfectly polished views of reality are impossible to attain. The wonderful depictions of life as it should be are only advertisers' manufacturings. If studied logically, the promises are without substance. But, the power of ads lies not in their logic, but in their art. They appeal to the emotional, not the rational.

Ads are depictions of ideals. These ideal depictions of life create needs. Viewers become need deficient at the very moment they are made aware they are lacking a product which promises satisfaction in every way. Advertisements create disequilibrium. They also create unhappiness by promoting consumerism. They tell viewers how life could be or should be as they reveal it in their surreal world of advertising.

In a discussion with a friend, she said, "I would love to live in a beer commercial." Her revelation about this

advertisement expresses our desires as consumers. We North Americans are driven by the desire to have fun with family and friends. In other words, to express human social behaviour, we have a strong need to belong to a group. Advertisers know this need and use their ads to exhort what society values by associating these needs with their products. The need to belong is reflected by the "celebration" theme found in almost a third of the ads (31%) studied in this research.

"Fun and friends" was another theme associated with products (11%). The ads portrayed gaiety as something which went hand-in-hand with the consumption of a particular product. An example of a product promoting fun is demonstrated in Ad # 2 (Chuck E Cheeses' Restaurants):

> This is the place for you and your friends. This is the place where the party never ends. It's a good-time place, everyone agrees. When you're hungry for fun - it's Chuck E Cheeses, Chuck E Cheeses, Chuck E Cheeses.

The theme "fun" was not as prevalent in the data; yet, it it was represented in 11 percent of the ads. Fun was created in two ways. First, music was used to promote the product by establishing a festive mood. Second, dialogue and visuals were used to suggest that the ad's players were revelling in amusement. The product in these ads, served

as either the catalyst for fun or as an integral part of this gaiety. The suggestion that fun is a partner to the product is adhered to strongly by beer promoters. Ad #5 (Labatt's Blue) is a prime example of fun's partnership with the product:

> Call for the BLUE. That's why you call for your Blue. Its time to call for the BLUE.

The above ad distinctly requests that consumers and their friends consume the product when they are in each other's company.

A need to belong is further enhanced by the "universal" theme, sometimes referred to as the Bandwagon advertising technique. Universality, the link with the whole world, is in other words similar to the "keeping up with the Jones'" effect. As a theme, it is represented in 13.5 percent of the data. In our competitive society, North Americans are encouraged to better themselves. This so-called bettering is a general term and one which advertisers use commonly. To keep abreast of other people and new trends is a pursuit flamed by capitalistic ideals. The more goods one owns the better off they will be. In advertisements and in life, goods are considered synonymous with self-worth. Therefore, an appeal to one's association with mass society

should spark more consumption. The irony of such a "going along with the crowd" mentality is that this is one logic that parents and other adults pan. Yet, advertisers use the logic quite effectively to sell products. An example of universality is demonstrated in Ad #8 (Budweiser Beer):

> Budweiser has a distinctively clean, crisp, beechwood-aged taste that's made it the world's largest selling beer.

The above ad reflects not only a universal theme but also one which points to taste. Taste is obviously linked to the nature of food and its sensory experience. In addition, taste connotes quality. Therefore, the word taste shares two meanings and can come to mean both when used in the same statement. Advertisers often maximize language's two-sidedness in their efforts to promote their products.

Taste, in particular, can signify the best quality which a product has. Being the best is important in a society which stresses individual excellence. The taste theme is used often, represented in 64.5 percent of the ads studied in this research. An excellent example of the link between taste and quality is seen in Ad #31 (Old Vienna Light Beer):

> Now it's here. Introducing Old V Lite, with the great Old V taste you'd expect from a fine brewed beer.

The advertisers not only dealt with taste, but they also wanted to stress convenience because North Americans are so time conscious. Obviously, Old V is something that gives you your money's worth.

Time costs money, according to North Americans. This preoccupation with time priorizes how viewers structure their lives. The more mundane activities and basic needs are calculated as being the least productive. Eating, a basic need, is non-productive. Therefore, according to North Americans, it should be quick and convenient. This belief in convenience is reflected by the large number of fast food places in our society and the large number of time-saving appliances (ie., microwaves) sold each year.

Ads stress "convenience" by pointing to the fast lives viewers live. Approximately forty seven percent (46,8%) of the ads referred to convenience as an important feature of their product. An excellent example of time-saving is represented in Ad #84 (Uncle Ben's Converted Rice):

> Uncle Ben's knows you've got less time to cook than ever before. That's why you can get all the great taste and quality of Uncle Ben's in just ten minutes.

This ad clearly demonstrates that convenience does not compromise quality. Advertisers realize that society is interested in preserving both quality and time.

This natural obsession with a product's quality is reflected in the "standard's" theme. Advertisers know that their viewers are interested in getting the best quality products. The way in which advertisers promote this interest is by creating characters who are successful because they have are not satisfied until they have the best. The ad which exemplifies this theme is Ad #9 (John Labatt's Classic Beer):

> He was a man of exacting standards. No details relating to his beer was too small to merit John Labatt's personal attention. That's how we brew John Labatt's Classic. ... It may cost more than ordinary beers but, because of the man, it's brewed without compromise. John Labatt's Classic.

The man referred to in the ad is an unknown, he may or may not even exist as in so many other products with manufactured representatives (ie., Aunt Jemimah, Uncle Ben). Nevertheless, advertisers want viewers to believe that their product is better, quality-wise than other products that compete for the same market. If viewers select the product, they too will share the characteristics of John Labatt and his tradition of excellence. The excellence is intertwined with standards and, at the same time, with richness.

Only a few are fortunate enough to be considered rich -

to be elite; yet, most people strive for the goal. Again, an elite attitude is established in consuming goods. Both "richness" (11%) and "standards" (30%) are important themes covered by a large number of the ads. In the following ad for Heinz Ketchup (#33), "royalty", a term synonymous with being rich is found in combination with the standard's and universality theme. Although anyone who ate ketchup on all these items would surely get teased at most North American supper tables, such actions are quite acceptable in this advertisement.

> You're the top, you're the crowning glory. You're the top to every hot dog story. A turkey perk-up, an everyday grilled cheese. Scrambled eggs adore you. Everytime I call you, you are sure to please. You add zest to macaroni dinner, you're the best. You're a saucy winner on meatloaf, sausage, and bologni. "Kerplop." Because whatever's at the bottom, you're the top.

The emphasis on being a winner (on top) is in direct congruence with this society's competitive nature. Our society seems to be a society where its individuals are always competing to be the best. Best can mean many things. In particular, it can point to North American society's obsession to see who can consume the most and, at the same time, produce the most. Even though these

activities appear to be contradictory, our society's logic and competitive nature disguise them for its dwellers.

Fiske and Hartley (p. 112, 1984) express this logic in the following quote:

> In simple terms, ... [this kind of logic can] be seen as aspects of a different kind of logic: as part of a process whose aim is to produce fully satisfactory and plausible meaning; a process which offers myths with which we are already familiar, and seeks to convince us that these myths are appropriate to their context.

To create constant consumption, advertisers had to incorporate the "old" and "new" themes. It is essential that viewers desire new products and cast away old ones. But, the "old" theme has some inherent problems. One problem was to consider old in a different mode than its apparent connotation of being used. Sometimes to be old is to be better.

Advertisers have successfully melded the two themes - old and new. They realized that North Americans have an affinity for objects with a rich past. It was essential that products linked to an old tradition not be denigrated. Old, to be a useful theme in advertising, must become something different. To have age could support a link to antiques, objects which are rare to find and

possessed by the few who can afford to procure them. Products like these are associated with the classics or past human history and ideals. These qualities are attributed to the product and serve to elevate the beholder's status.

Demographic studies of North American society reveal that the population largely consists of a status-conscious, middle class (Schudson, 1984). One driven by goals centered on constantly trying to better one generation above the level of its former generation. Parents of this large middle class understand the goal very well, encouraging their children to be better than they were. Advertisers' awareness of this class concern creates a need to bond the old (a tradition) with the new (the desire for a better future). A desire to own something of value linked to the past is as important as to own something new and never touched or possessed by others.

Newness was represented in 25 percent of the ads. As it was used, it served to establish society's desire to possess something new. North Americans are often judged by how many new material goods they possess. This ability to possess reflects both their buying power and the power to be in vogue with the lastest technology. The thrust toward

technological superiority assesses consumer wealth and the power to possess what is rare. A new product is rare in that it can only be possessed by those who can afford to own it when it still is a recent discovery. This concept of newness is akin to the antique quality of old. An item considered antique is also rare, and monetarily-wise, affordable to a few.

Newness is a fleeting state in that it has the ability to date itself quickly. At the point when a product is considered old, the just recently new item loses its rarity and becomes commonplace. This capitalistic notion is merely a disclosure of the economic system in North American society.

Economic theory at play in North American society dictates that when a product is relatively new it is in demand. The point at which the product "floods the market," saturates the market (as in the case of Cabbage Patch dolls). The product then loses its desirability and its purchasing price declines. Therefore, it is imperative that producers either keep abreast of or create new ideas and products in order to possess the key to financial success. Fred Inglis (p. 3, 1972) demonstrates how advertising is linked to North American society. He

suggests that "the study of advertising is therefore the study of an economic system in its symbolic form."

Ultimately, North American society is driven by those capitalistic ideals which define the society. An excellent example of the new and old combined is demonstrated in the following ad (Ad #31 Old Vienna Lite Beer):

> A great name in beer should be the start of a true new great-tasting light beer. But, it took more than heritage of taste. It took time to get it just right. Now, it's here. Introducing Old V Lite with the great Old V taste you'd expect from a fine-brewed beer. New Old V Lite, a great taste in beer comes to light.

This new start of an old beer is a significant way in which the logic of an economic society operates to maintain the myth of consumption. Ultimately, to consume is a happy and fulfilling endeavour promising the consumer the success in a social environment primarily in a financial way.

Conclusion

Advertising has revealed and at the same time created a North American society as one which measures happiness and success by consuming goods in large volumes. The power of the medium can create myths and negate others simultaneously. The visual images and depictions of an almost real world promote the lifestyles which are portrayed in ads. Advertisers have used the logic of these

ideals as the material for their advertising campaigns. The ad has a two-fold function. First, the ad is a "symbolic form" of the economic system from which it promotes consumerism along with its product. Second, the ad functions to play back the sorts of ideals by distorting the real into the surreal and giving it the real new meaning. What is considered a negative in society can be shown in a positive manner.

In educational terms, advertisements serve as new curriculum within already established societal ideals. The pedagogy of advertising uses the "icons" of society to serve as backdrops for teaching about their products and setting objectives for the evaluation of learning. Ultimately, ads are teaching us about ourselves, helping us set objectives about what we wish to become. The ads also promote their own conception of North American society and are responsible for creating a "new" society. One society giving us the answer key that allows us to evaluate how well we have learned our lessons as students.

Chapter VII

A Summary of the Thesis

This thesis was a study of the curriculum of television food advertising. The study assumed that advertising promoted both goods and lifestyle. In fact, part of the study's scope was to determine if and how television advertising was able to maintain and create a society's logic. The study found that television advertising did both create and mimic the logic of society, but did these things in a subtle way. Television's taken-for-granted and familiar nature was questioned with regard to its power to promote. The study of food, the central focus of the study, uncovered twenty themes. These themes reflected the ways in which an ad's purpose to sell was made practical in the persuasion that was put forth.

The primary question of the study asked: What do ads sell along with their products? Two day's worth of ads were taped and analysed. The analysis of the ads from these two days revealed that advertisers associated their products with special qualities. Even though these products did not naturally possess these special qualities, they were qualities which society held in high regard. These desirous attributes, in turn, create a need for the

products being promoted.

In order to ascertain the messages created by these idealized qualities, the study required a systematic study of the entire ad - the visual, the verbal, and the context of the visual with the verbal. Specifically, the ad's messages required a descriptive method. Semiotics provided the necessary method to achieve this description. The emphasis on description analysis allowed the researcher to distance herself from the subject matter.

A distancing from the ad's familiarity brought into question the types of techniques employed by advertisers to imbue their products with the sorts of special qualities that would appeal to those in our society. It was these special qualities which created a consumerist demand, a demand which strove to maintain capitalistic ideals. When the descriptive analysis was completed, the need to interpret the data became essential.

Hermeneutics was the method I chose to rigorously interpret the data. The ads were the text to be studied. In the evaluation of all the structures created by this symbolic form (advertising), hermeneutics was able to give the experience meaning. The information derived from the study describes what Fred Inglis (p. 9, 1972) sees as advertising's function.

> The institution [advertising] must also generate a moral as well as an economic climate which controls attitudes towards consumption, modes of perception, linguistic conventions and changes.

The information derived from the analysis of two ads revealed the capitalistic curriculum inherent in advertising. Advertising's purpose is to be, as Inglis described, "a controller of attitudes toward consumption." Therefore, it is essential that advertisers promote consumption. The way in which advertisers must successfully promote consumption is by selling particular lifestyles to its viewers. These forms of lifestyle fall into already established ideals and values held by the society in general. The ads also hold out a particular lifestyle to be mimicked by those who want to achieve the ad's version of "the good life." By reducing viewers into a mass community of consumers, a particular type of individual is created. This individual is one who purchases and consumes the product. As well as buying the product, the consumer also buys the product's association with a particular lifestyle.

In the final analysis, the study served to expose advertising's function and, at the same time, the curriculum of our society. The curriculum of North American society is one which dwells on bettering its human

condition. Although this curriculum has been stated and criticized before, especially by neo-Marxists, it was further supported by this study. In addition, the study revealed a competitive society which is both time and status-conscious.

The Study's Conclusion

In the final analysis, the study revealed a society with ideals it cannot achieve. The logic of this society involves a curriculum which can be taught, but not fully known. Advertising distorted reality by creating a surreal world. This world stressed capitalistic ideals of financial and personal success. The resulting ideal can best be described as a utopian economic society. Advertising's role within this society is to mythologize this utopian system and present it as a logical and attainable possibility.

Advertisers use many techniques, including the subtleties and the ambiguity of language, to construct the world. The constructed world which acts back on us, as consumers, in that we come to believe it as the our ideal, an ideal to be sought. This creation is a form of propaganda and is ingrained in the way the advertisements

change the environment which they enter. The power and the danger of ads is that the world can become the advertisement. Advertisers want television viewers to learn that the way to exist in such a world is by simply consuming their product. The world of the advertiser is ultimately a technical world.

The magical transformation and socialization of viewers into a society and lifestyle filled with goals and ideals can be achieved by becoming a part of that environment. Membership into the lifestyle is achieved by purchasing the product. The product provides both acceptance and consolation in a competitive community.

The study's focus on food advertising distinctly confirms the premise that these products are associated with comfort. In a competitive environment, members strive to be on top. Failure is a constant concern. Even the right food can provide a sense of achievement which goes along with success. Therefore, food can be seen as a provider of solace and success simply by its consumption. Advertisers work to convince us that we must have our cake and eat it, too.

The attributes given to food by television advertisements make purchasers feel that, through the consumption of the product, a sudden transformation

occurs. To digest the product is akin to a spiritual experience. Consumption is almost a magical elixer, providing the consumer with the secret of success. The symbolic digestion of the product's qualities gives momentary relief and future joy. One wonders at the logic of overcoming depression by going on spending sprees, an event practised by many people. Therefore, food can become almost addictive when a need arises. In many ways the manner in which food was advertised reminded the researcher of the ancient rite of eating a strong opponent's or animal's heart to "capture" the strength of that person or opponent.

The product's addictive qualities help create a compulsive need for the product. Many of the poor eating habits of North Americans can be attributed to this sort of addiction. Bad eating habits are increased by the urgency with which food is eaten. Eating is seen as unproductive and time consuming. Time is more valuable than the act of consuming the product; therefore, convenience is an important feature which advertisers emphasize.

Seldom were "healthy" foods advertised on television. Viewer's habits and learned responses to situations play havoc with the nutritional regimens that healthy people

should follow. Even though societal trends have been toward a healthier attitude toward eating habits, viewers are still being taught on television to conform to snacking. Television programming is filled with (232 food advertisements in two days) a repertoire of food-related advertising. Viewers cannot escape the barrage of information and promotion techniques created and used by the advertising world. As long as viewers are exposed to and accept the logic of advertising on television, it seems that capitalism and consumerist attitude will persist.

Implications of the Study

This study has implications for education curriculum. Basically, there is a need for critical and active involvement in television programming. The critical viewing of television, especially advertising, should be put into place. The seductive nature and messages of advertisements could easily become a curricular topic in social studies. Educators and curriculum designers alike

must work to change a surreal system into one which allows for less promotion and more honest information. The curriculum of television advertising can, and should, become a curriculum concern.

Critical approaches toward advertising should be incorporated into the current social studies programs. Students should be taught of the explicit and implicit power of the medium. They should also be taught to question the techniques used to direct lifestyle messages. Another approach to questioning is to do cross-cultural studies of advertising in other markets. The analysis of other cultures through advertising will help to reveal the attitudes, beliefs, and attitudes apparent in North American society. The study of different ideologies and how they reflect the logic of their society will serve to assist both teachers and pupils in interpreting their own world, as maintained and created by advertising. This curricular aspect of television programming can be approached in three ways.

First, a nutritional approach can be adhered to, analysing the various food products advertised. The product's nutritional value can be assessed along with the

implications created by their consumption. Second, an analysis of food advertising can be approached from a political stance. Different political systems have different ideals which conform to the promotion of the system in question. A study of capitalism can be used as the basis of food advertising's purpose. The third and final approach to teaching about television advertising can be directed at how it reveals the economic institutions which operate within our society. For example, the commodity market can be analysed as part and parcel of a study on food and its demand.

In conclusion, the above implications for future programs and studies can be achieved by carefully assessing the study of the curriculum of food on television advertising. For teachers, the study of advertising can be a sociological and ideological study of societies including their own. Cross-cultural analysis can effectively assist students to "dissect" the workings of a society. Myths can be investigated by looking at language's "multiplicity of meanings" and how these create and negate meanings at the same time.

Food, a primary and basic human need, can be the starting point socially for a societal study. As a

commodity, food commands a large portion of economic institutions. Food has been cited as a practical tool by many people. Essentially, food makes the world go round. There are food disparities. Everyone needs it; few people have it.

Recommendations Accrued From the Study

The recommendations cited below are listed as ways to help teachers develop programs for school curricula which address the question of advertising's power and role in our society. The list of recommendations are as follows:

Recommendation #1

Develop a program which would allow a dissection of advertisements so that their hidden curriculum can be revealed.

Recommendation #2

Develop a program which would allow an explanation and interpretation of the text studied in order to to assess the values, attitudes, and beliefs associated with food and advertising in television.

Recommendation #3

Build social studies curricula that would help teach the logic of a society through the ideologies and myths created by it.

Recommendation #4

Encourage teachers to develop programs investigating cross-cultural advertising as a means of studying societies.

Recommendation #5

Educate teachers in the area of critical analysis in advertising. Show teachers the many technical aspects television uses to teach the public in general.

Recommendation #6

Create more active involvement of nutritionists in determining the content of food advertisements.

Conclusion

This research study has concluded that a study of

television advertising is important for the education of future generations of children. Specifically, the advertising of food on television demonstrates how advertising is capable of creating and revealing society. Advertising can be seen as one educator of a society's citizens. In effect, the curriculum of advertising can be seen as the curriculum of a society. Unfortunately, this curriculum is without a justifiable logic. It establishes curricular goals that cannot be achieved. In short, the curriculum of television food makes promises it cannot keep.

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